## OPERA SEASON TO OPEN EARLY, CONCERT SEASON LATE

## CONCERTS OF THE WEEK.

SUNDAY.—People's Symphony Or-chestra. Carnegie Hall, 3 P. M. David Sapirstein, piano recital, Re-public Theatre, 3 P. M. Popular concert, Irving Place Theatre, 3 P. M. Popular concert, Madison Square Garden, 8:15 P. M.

MONDAY.—Cristeta Goni, violin con-cert, Carnegie Hall, 8:30 P. M. TUESDAY.—Mme. Sembrich, song recital, Carnegie Hall, 3 P. M. WEDNESDAY .- Elsa Staiger and Carl Schlegel, song concert, Carnegie Lyceum, 8:15 P. M.

SATURDAY.—Alma Gluck, song recital. Carnegie Hall, 2:30 P. M. Gottfried Galston, piano recital, Aeolian Hall, 2:30 P. M.

Despite the fact that the opera season will begin earlier than usual this fall the concert season opened late. Its first notes sounded from the violin of young Albert Spalding last Sunday afternoon in Carnegie Hall. Where was the Bispham of yesteryear? Making hay while the sun shone in the glorious climate of California perhaps. However, the topic for the moment is not the backsliding of Danny Deever's best friend, but the lateness of the musical season. Superstitious persons might suppose that the concert managers had been mysteriously forewarned of the character of this autumn's

Even while Spalding was fiddling the birds were chirping in the park not far away and children were feeding the pert little squirrels. The highways were crowded with vehicles skimming swiftly through the smart autumn air, carrying thousands to suburban resorts where the eye could feast on the magic colors of the waning year. The golfer followed his wayward ball over hill and hollow and the late yachtsman, clad in stout sweater, hauled aft the mainsheet, or more frequently swore at the magneto, as his craft tossed the spray from under the lee bow.

It was not a good time for serious meditation within doors. Everything was calling upon men, women and children to hasten into the open and lead a strenuous life. But the beginning of the musical season is perhaps not so greatly a question of weather as it is of custom. The musical managers a few years back reasoned that it was essential to their well being to get off as many concerts as possible before the opening of the opera season. They have learned with experience that it depends largely upon the type of concert.

It makes not a whit of difference whether the opera is imminent or not; the public which loves serious music is not ready to sit down to the feast before the middle of October. It is possible to commence even a week earlier than that, but the beginning in order to be successful must be made by some artist with a substantial following. Mr. Bispham, for example, has often ushered in the concert season with the first week in October and has sung to a large assembly of his faithful admirers. Mme Schumann-Heink might sing on October 1 and would be sure of an audience, but for lesser lights the middle of the month is sefer.

The setting back of the beginning of the

present season to October 20, which is unusually late, does not mean that it is going to be an inactive one. On the contrary it will without question be one of the most crowded and interesting seasons of music which this city has enjoyed for some years. For example, the Symphony Society and the Kneisel Quartet will add new zest to their concerts by appearing The Sympl quartet will present a new second vio-

to be given in Carnegie Hall. Dr. Carl Muck, released at last from the obliga- it may be said that in the department of coach at Yale University. tions which bound him to Berlin, will celebrated soloists it is to be uncommonly resume the baton of the conductor. This rich. There will be stars both new and old. in itself will arouse the most eager ex- The first of the new ones will be Gottpectations on the part of music lovers. fried Galston, a young pianist, whose It must be stated now for general information that the reserved seats for the that he is a serious and genuinely thought-Boston orchestra concerts are all taken ful student of his art. by subscription. Only admission tickets can be obtained. This is a noteworthy fact and one which speaks highly of New York's freedom from hidebound

forty-five concerts in Greater New York. just as it did last year, and its prospects are brilliantly favorable. Mr. Stransky, who came to succeed Mr. Mahler as conductor, has been reengaged at a rehave proved entirely satisfactory to the

The Kneisel Quartet concerts will be location will be awaited with some quite large enough to hold all the music lovers who were eager to listen to the The announcement of the approaching way for a more profitable skyscraping office building was followed by the news that the Kneisels, after a long search for a suitable auditorium, had decided on the large ballroom of the Hotel Astor. This room offered seats for an additional number of subscribers.

But at the first concert it was revealed changes and experiments. The noom. A sounding board was erected. But in the end it was confessed that

Whether the new Aeolian Hall is to be Kneisel Quartet and it will probably be filled at every concert. This in itself is delsschu Hall seated about 1,200. When

A hall seating nearly 2,000 people is a generous place for chamber music. It prove to be all that is required. In order

ber music hall in the Carnegie Music Hall Building. Its audiences grew till it went to Mendelssohn H.dl. When that was closed it went to Carnegie Lyceum for the winter of 1911-12. Before the end of the season the hall was too small to hold all those who wished to hear this fine chamber music organization. It now goes to Acolian Hall. Its success has been won by solid merit, fervent devotion, incessant study and continual progress and achievement.

The Adele Margulies Trio and other

well established local organizations will well established local organizations will enter the new hall and many of the visiting musical performers will go there. It is to be hoped that too many will not indulge in the petty conceit of musicians and trouble their souls with the idea that to leave Carnegie Hall to go to the Aeolian

The first presentation in America of this oratorio as a stage spectacle. Without that the Bishop of London was asked to make a final decision of the matter and he declared that oratorios should not be given with action.

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grave importance only to some few directors of public opinion who spend their lives in small offices in high buildings, smoking pipes and imagining vain things. One of the novelties of the current musical season will be the performance Holy Writ.
of Mendelssohn's "Elijah" in operatic But after form. A company has been organized for joyous results. The publicity pro-

to travel with this production, and the diminished as the acquaintance with the projectors of the enterprise are looking art of reading grew among the people. motor of the company has made a special wrought a new sentiment in regard to point of announcing that this will be the stage performance of sacred dramas. the first presentation in America of this Yet it was as late, as the time of Handel

out question the spread of learning had not a little to do with the change of attitude. The spectacular plays of the Church, the miracle plays, the mysteries, the sacred representations and the oratorio had all been devised to force home to a non-reading public the histories of the Holy Writ.

But after the invention of printing the diminished as the acquaintance with the packs and the Reformation together wrought a new sentiment in regard to all been devised for processing the sacred representations and the oratorio had all been devised to force home to a non-reading public the histories of the Holy Writ.

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ence, music lovers are willing to sacrifice much of that intimacy which is so important to chamber music and which can only be enjoyed in a small auditorium.

This is truly a great musical centre only be enjoyed in a small auditorium.

The question as to the propriety of giving oratorios with stage action was not have the ideal illusion of being steeped in and surrounded by the music.

Everything here said about the Kneisel concerts applies also to those of the admirable Flouziley Quartet. This oraginization issed to play in the little chamber music hall in the Carnegie Music Hall

The occasion will be Mr. Galston's first step lace on Saturday, November 2, at the propriety of giving oratorios with stage action was not to propriety of giving oratorios with stage action was not have the ideal illusion of being steeped in a small auditorium.

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The college Club of Jersey City took carnetic laugence on Cavalieri. The stern doctrines of the Reformation had sobered much of the religious life of all Europe before mendegenes on the stage of the theart. Without of all furnity of all furnity of all furnity of a step of the manager, states that this year of the intention.

The occasion will be Mr. Galston's first when for each of the rectal will Lyceum was completely sold out, showed take place on Saturday, November 2, at the programme:

The college Club of Jersey City took carnetic laugher that this year since of the Reformation had sobered much of the religious life of all Europe before mendegenes and the likelihood is that even the subscription already exceeds that of laugher the under this subscription already exceeds that of like place on Saturday. November 2, at the need of a larger hall. Loudon Chart the subscription already exceeds the likelihood is that even the Ysaye for his first recital of the tour of America the great violin virtuoso is to make this season. It is eight years since Ysaye was here, and thus a new school of musicians has grown up eager to hear him. The recital in Jersey City takes place Thursday evening, November 14, in the large auditorium of the fine new high school, corner of Palisade and Newark avenues.

> In her first New York song recital at Acolian Hall, Friday evening, November 8, Miss Emma Localer, the dramatic so-8, Miss Emma Loeffler, the dramatic so-prano, who has sung at the Manhattan Opera House, and also in the various German opera houses with success, will be heard in songs by Brahms, Strauss, Wolf, Massenet, Reynaldo Hahn, Tosti, Artaud, and in a group of English num-bers by De Koven, Thayer, Newhaus, Beach and Chadwick.

Rudolph Gans, the Swiss planist, who has been touring the West in joint recital with Riccardo Martin and also in his own recitals, will make his first New York appearance this season, in Carnegie Hall, Sunday afternoon, November 10. The programme is to include a sonata in E major by the young genius, Erich Wolfgang Korngold, who was born in Brunn, May 29, 1897. Master Korngold is a son of Otto Korngold, the noted critic of the Vienna New Free Press. Mr. Gans will open his Carnegie Hall recital with Schumann's "Symphonic Etudes"; then follows the Korngold sonata; for his third group the planist is to play the Brahms intermezzo op. 118, No. 6; The Brahms Capriccio op. 76, No. 2; a Chopin prelude (Op. 45), the Chopin berceuse and the military Jolonaise in A flat, Mr. Gans is to close his recital with two of his own compositions, an intermezzo and a peas-Rudolph Gans, the Swiss planist, who compositions, an intermezzo and a peas-ant dance, and compositions by Andrea

Vivaldi's concerto in A minor will be the piece de resistance of Efrem Zimbalist's recital in Carnegie Hall Tuesday afternoon, November 12, while the Brahms sonata in D minor will make equally heavy demands on the Russian violinist's skill. Among the lighter numbers Zimbalist will offer are Cyril Scott's "Cherry Ripe," "Irish Song" and "Dance." Other composers represented will be Bach, Schumann, Hubay and Zimbalist himself.

Mme. Blanche Arral's Aeolian Hall re-cital Monday afternoon, November 4, will permit the French prima donna to prepermit the French prima donna to pre-sent a wide range of compositions, rep-resenting French, English, Italian and Spanish schools. Among the features will be Bizet's "Vieuille Chanson," Grieg's "Ich Liebe Dich," Gregori's "Come Back to Me," Gregh's "Le Rossignol Solore" and Bemberg's "Aime-mol." Mme. Arral was a warm friend and admirer of Massenet, Bemberg a Amazon admirer of Massenet, and she has given the late composer a prominent place on her programme. The singer's accompanist will be Maurice La-

The Persian Cycle Quartet, organized by Bruno Huhn to sing one of his most successful works "The Divan," starts west next week to fill a series of engagements in Missouri. The members of the quartet are: Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, bary-tone, Mr. Huhn will himself be the ac-

It was in 1893 that the Musical Art Society was organized for the purpose of bringing before the public the unaccom-panied vocal works of the old and modpanied vocal works of the old and modern masters. Since that time the society has been faithful to the mission for which it was created, and it has been through its ministrations that the public has had the opportunity of hearing and learning to love much beautiful music which otherwise would have been practically unknown in this country. The directors plan to make this twentieth season an anniversary year, and hope that all who are interested in the work of the society will unite in making this season a joyous birthday celebration. At the Christmas concert, on Tuesday evening, Decemb-17, some of the works by those gree masters of a capella composition, Pale trina, Orlando di Lasso and Cornelius which were given during the first season of Musical Art Society concerts, will be

The season for the Symphony Society of New York will open with two con-certs on the afternoons of Friday, No-vember 8, and Sunday, November 10, on which occasions an orchestra will be heard in the new Aeolian Hall for the first time. In accordance with Walter Dam-rosch's firm belief that the only com-poser to inaugurate the use of a new hall is Beethoven, the programme, which is the same on both afternoons, will start off with the great "Leonore" overture No. 3, and will also contain the eighth symphony of Beethoven. Miss Maggie Teyte will be the soloist. The concerts will close with a most interesting novelty in the shape of a "suite enfantine," by Maurice Ravel, entitled "Ma Mere l'Oye" (Mether George) promisers for the first Maurice Ravel, entitled "Ma Mere l'Oye" (Mother Goose), now heard for the first time in America. Originally written as a plano duet, it was orchestrated by the composer and presented as a ballet in Paris in February, 1912, when it was enthusiastically received. It contains five numbers, all but the third and fifth found in fairy stories as familiar to American readers as to French; the separate titles are Payane of the Sleeping arate titles are Pavane of the Sleeping Beauty, Hop o' My Thumb, Laideronnette, Empress of the Pagodas, Beauty and the

who returned last week from Europe, the Philharmonic Society of New York will begin to-morrow final preparations for the opening engagements of its seventy-first season. The first concert of the Thursday evening series of sixteen will be given on November 14, the first of the Friday afternoon series of sixteen concerts The soloist on both occasions will Mischa Elman, the Russian violinist, his first orchestral appearance this season concerts in Europe and then came over to America, where she appeared from noon series of eight will occur on Nocoast to coast. The concert being an all Hungarian programme, Herma Menth will Irish tenor, as soloist. The Brooklyn series of five Sunday afternoon concerts begins November 24, with Mischa Elman as soloist. The subscription sales for each series will continue up to the day of the

> The Russian Symphony Orchestra Modest Altschuler, conductor, with Gracia Riccardo, soprano, will give its first popu-

> .. Mme. Gracia Ricardo Bacchanal from "Samson and Deilah, Russian volk songs: Rimsky-Korsakoff Twig Twig.....

> of the Hours from "Gloconda" . Ponchiel

Mr Gwilym : Miles Miss Margaret Richey THE CREAT AMERICAN THE TYOUTH IN ELIJAH

in the new Acolian Hall, for which great might look like a confession of weakness. of New Haven at the New Haven Opera vice David Mannes, resigned, and the nitude. Only a few can really fill it. It nell; Obadiah, Max Reiger; Angel, Shan

"Studienbuch" has already served to show

Godowsky, who left us years back to go and settle in Berlin, where he was imturn. In the period of Godowsky's residence in this city he was acclaimed by other pianists as the greatest of technicians. Many of them could never understand why the critics and the public refused to place him on the pedestal which the pianists reared under him.

But those who thoroughly know musimarkably high salary, which must be clans are aware that musicianship construed as showing that his services is the thing they comprehend best, while they too frequently fail to recognize the directors of the society. He plans to qualities which enable a performer to introduce to his audiences many new move a public. However, since Godowsky was later called, introduced the presentahas lived in Europe he has come to be re-

treats of the season to hear him. Ysaye too is coming to play for us again. Hall was an ideal place for chamber music performances. Its acoustics were true all happy, for Zimbalist and Mischa Eland delightful. But the room was not man (who will not tell what he and King some of the leading theatrical experts Manoel talked about) are also with us of his time to take an interest in them once more. It is going to be a good season playing of the popular organization. for violin music and doubtless all the good Palestrina to write some of the music. people who have found Stradivarius to New York to sell them to the fiddlers.

kind Providence has spared to us despite at Florence. His title at the Medicean the treacherous pavements of Pompeii. the remorseless trolley cars of Pully but in fact he was the director of specand the elusive long haired dachshund tacles and fêtes. Mocki, will begin the season of song that the acoustics were unsuited to the recitals on Tuesday afternoon in Car- Laura Guidiccioni. Previous to this any better no one can yet tell. It will not working Mme. Sembrich is walking. developed dramatic recitative, and he commodate all the followers of the She is an indefatigable mountain climber

and is not at all afraid of danger. The operatic season does not call for any contenting worthy of consideration. The advance proclamation at the present mo-pletely set to music differed from an ment. Opera has come to be almost a opera precisely as the first "sacred reprehing apart from the real musical life of the Kneisels began to play in New York the metropolis. The people mostly in-they were heard by small audiences but terested in opera do not know what is heir merit slowly and irresistibly won going on in the other musical world, and t would be a tolerably severe shock to them could they see the desperate struggles of people vainly trying to gain admis-Symphony Orchestra and the great crowds | "Euridice" of Peri. Not only was there that the quartet may have the solid of enthusiastic music lovers who glorify action but there was also dancing, a ballet

for recitals by artists of ordinary mag- were as follows: Elijah, Ericsson Bush would be wiser for the others to turn nah Cummings; Widow, Gertrude May away people at Aeolian than to give away | Stein. The orchestra was the New Haven The Boston Symphony Orchestra will tickets at Carnegie. But this is the sort Symphony Society and the conductor seturn for the customary ten concerts, of advice that musicians do not take. Emilio Agramonte. The spectacle was Reverting to the promise of the season, staged by Frank Lea Short, dramatic

> was affectionately called Gertrude "May-Festival" Stein. But nevertheless the theatrical performance of an oratorio theatrical presentation of the oratorio is in itself not at all shocking. ought to be interesting. The work almost clamors for spectacular performance. It is thoroughly dramatic in construct to leave any substantial ground for cenmany oratorios, is favorable to the ner's "Parsifal" offer much more that is preparation of the work for the direct far more dramatic creation than the can give. But the truth is that it is all "Samson et Dalila" of Saint-Sains, which has frequently been heard here in oratorio

There is nothing new in the stage perthat they were all given in this manner in early years. St. Philip Neri, as he tion of oratorios in the Church of the garded as one of the foremost masters of Congregation of the Oratory as a means given in the new hall. This second change his art, and it will therefore be one of the of drawing the youth of the congregation away from the profane amuse ments of Rome. These oratorios were nothing more or less than lyric drama on sacred subjects. Neri persuaded The work which has come down to us violins in their garrets will be hastening as the first of these oratorios, "L'Anima e Corpo," was planned and arranged The song reciters are also going to be by Emilio de Cavalieri, who was for a Mme. Sembrich, whom a time in the service of Ferdinand de Medici court was "inspector-general of artists,"

The text of the work was written by small body of strings. Then began negie Hall. A sold out house is a foregone work Neri's oratorios had consisted of siah" made from the original score. conclusion. Mme. Sembrich passed her poetic dialogue interspersed with musical piano part showed all of Mr. Spicker's summer at her Villa le Verger at Cham-blandes, near Ouchy, in hard study. Frank In Force, her talanted accounts ing contrapuntal style. But Cavalieri La Forge, her talented accompanist, had passed some years in the company was with her much of the time and to- of the young Florentines who out of gether they elaborated the musical feasts their search after a medium for direct which we are to enjoy. When she is individual dramatic communication had substituted this new thing for the old spoken dialogue.

Thus the first dramatic oratorio comsentations," as they were called, differed "Orfeo," which was a lyric drama.

costumes and used pictorial action. The orchestra was hidden behind the scenes. So it was in the first Italian opera, the

## Mr. Sebastian Burnetti OBTDIAH IN ELIJAH

appearance of Elijah on the stage wearing a false beard and waving his arms in naturally hopes that Gwilym Miles, who These matters are worth remembering. is to sing the rôle, will be less exuberant One does not forget such oratorio in- in gesticulation than he used to be in terpreters as Mr. Bushnell and her who voice. But it is probable that pious folk

The line has been crossed which separates sacred and profane things too often tion and the absence of the "narrator." suring this new production of "Elijah." who plays such an important rôle in so The winter representations of Wagopen to serious condemnation than any ommunication of the theatre. It is a performance of Mendelssohn's oratorio matter of individual feeling.

To some people the theatre is wicked in itself. To others it is a place of idle amusement. To still others it is the home formance of oratorios, for it so happens of an art well worthy the consideration of the finest minds. If then this art can be utilized to vivify a story taken from Scripture and make its message warmer and more convincing to any collection of human beings no real harm is done. Let us hope that the Majestic Grand Opera Company which will give "Elijah" will be at least as solemn and influential as Mr. Savage's "Parsifal" company was.

> was some years back one of the familiar figures of the concert stage. He was an uncommonly good accompanist, and he popular singers and violinists before the public. But in recent years he lived a life of retirement and doubtless was unknown to many of the younger members of the musical profession. He has left Chanson, behind him many proofs of his sound scholarship and his untiring industry.

The last work to issue from the press was published by the house of Schirmer. It was a new edition of Handel's "Mesknowledge and judgment and this new vocal score of the most popular of all choral compositions will without question become a favorite with singers.

## W. J. HENDERSON. NOTES OF MUSIC EVENTS.

The date of the first New York concert of the Adele Margulies Trio in Acolian Hall has been changed to Saturday, No-vember 16. The other concerts will be given January 28 and February 25. The works which the organization will pre-sent this season include Beethoven's trio in B flat: Dvorak's pisno quartet in E flat; the Saint-Sac..s violin sonata in D minor: Pfitzner's sonata for plano and cello in F sharp minor, which is an unfamiliar work here; Brahms's trio in C; Lange-Muller's trio in F minor; Strauss's sonata for plano and violin in E flat, and Rubinstein's trio in B flat.

The programme will comprise songs by Hearth" and Parelli's "A Lover's Quar-

Marguerite Lemon, the dramatic so-prano, who has been the leading prima donna of the Mayence Opera House, who donna of the Mayence Opera House, who has sung guest roles at the Metropolitan Opera House, at Covent Garden, who at the Rome festival performance in 1911 uel A. Baldwin's free organ recitals at the City College this week:

Sang "Nedda" to Caruso's "Canlo." has the City College this week:

Sang October 27, at 4 o'clock: sang "Nedda" to Caruso's "Canlo." has this week returned to New York to sing a number of concerts under the Hanson management. Mme. Lemon will remain one of the German opera houses.

Heinrich Meyn, the barytone, commences a fall tour on November 19 at Cincinnati. Mr. Meyn will finish his tour on Christ-

recital at Dresden prior to his forthcom-ing American tour. He sang to a packed and most enthusiastic house. Roland Bocquet, the composer, was at the plane. Mr. Bocquet will come to America with

Marie Rappold, after her success at he Maine Festival early last week, com-nenced her fall tour by appearing with he Boston Symphony Orchestra at Bos on on Friday and Saturday last as first

Carrie Bridwell leaves for a Pacific coast tour this week. She opens same as soldist with the San Francisco Orchestra at San Francisco on November 1. On November 2 she appears with the same organization at the Greek Theatre Berkeley. On her recital tour she will have the aid of the accompanist Uda Waldrop. She will return in time to take part in the St. Marks Hospital Concert on

There are but two English numbers on the programme which Mme. Blanche Ar-ral has arranged for her song recital in Acolian Hall Monday afternoon, November 4. The French prima donna will sing Bishop's "Lo! The Gentle Lark." and Gregori's "Come Eack to Me," devoting most of her programme to songs in her native tongue, among them Bizet's "Vielle vains" and Saint-Saens's "Le Timbre d'Ar-gent." A Spanish number will be Go-mez's "Ballata Gurany," while German compositions will be represented by

Efrem Zimbalist has prepared a varied rogramme for his violin recital in Carnegle Hall, Tuesday afternoon, November 12. The composers represented are Vivaldi, Brahms, Bach, Schumann, Cyril Scott and Hubay, while the Russian violinist will include two of his own com-positions, which he has termed "Orien-tale" and "Russian." Zimbalist's accompanist will be Eugene Lutsky.

the Vienna Opera, has been reengaged for the Metropolitan Opera House. She will, of course, make a concert tour before her

Carnegie Lyceum on Wednesday evening.

series of three New York concerts this season, in addition to a similar series in Brooklyn, Boston and Chicago, and many 

also sing the part of the Lieutenant in Victor Herbert's "Natoma" and in Wolf Ferrari's "Jewels of the Madonna" he will

Concert Fugue in G major Evensong. Overure to "William Tell" Wednesday, October 30, at 4 o'clock: Prelude and Fugue in D major.... Sonata Appassionata

Finale, "Symphonie Pathétique". . Tschalkowsky win, director, which has been organized to present the great choral works free to the public, is now meeting for re-

hearsal on Tuesday evenings in the Great Hall of the City College. Application for membership may be made to Mr. Baldwin at that time. The programme for the year includes a concert in Febru-ary devoted to shorter works and Mendelssohn's "Elijah" to be given in April.

noon concert the programme will be Hungarian in music and the artists app try; it is therefore so much more attrac tive and should arouse attention where ever Hungarian music is known. Herm Menth, the young Hungarian planiste, will make her first appearance of the season at this occasion; she was heard last year for the first time at her own recital in Carnegle Lyceum and attracted wide attention. She is a pupil of Busoni and studied with him when he was at the Master School in Vienna. She graduated from there with greatest honors, winning the gold medal: she then began to give to America, where she appeared from coast to coast. The concert being an all play Liszt compositions only, among them being the Eighth Rhapsodie and Faust Valse by Gounod Liszt. The only vocal star of the concert will be Dora de Phillippe, well known as the first one to create the role of Madame Butterfly in this country when Savage brought it over, long before it was given at the Metropolitan Opera House. Mme. de Phillippe sang here at first under Mascagni, when he came over some years ago to give his opera "Iris" at the Metropolitan. From there she went to California, where she sang with Mme. Tetrazzini under the sang with Mme. Tetrazzini under the Earners Theatre League and direction of the new conductor this year. Centre for Schools. The for Signor Polacco, who will be one of the gramme will be rendered:

Mme. Louise Homer will give the sec ond great song recital of the Brooklyn Institute of Arts and Sciences on Thursday evening, October 31, in the House of the Academy of Music, th having been given by Mme. Schumann

Rubinstein's trio in B flat.

To Gottfried Galston, the Munich planist, will fall the honor of being the first

December 9 and February 3 and March

December

lar concert this evening at Madison Square Garden, under the management of Julius Hopp, the organizer of the Wage Earners Theatre League and the Theatre